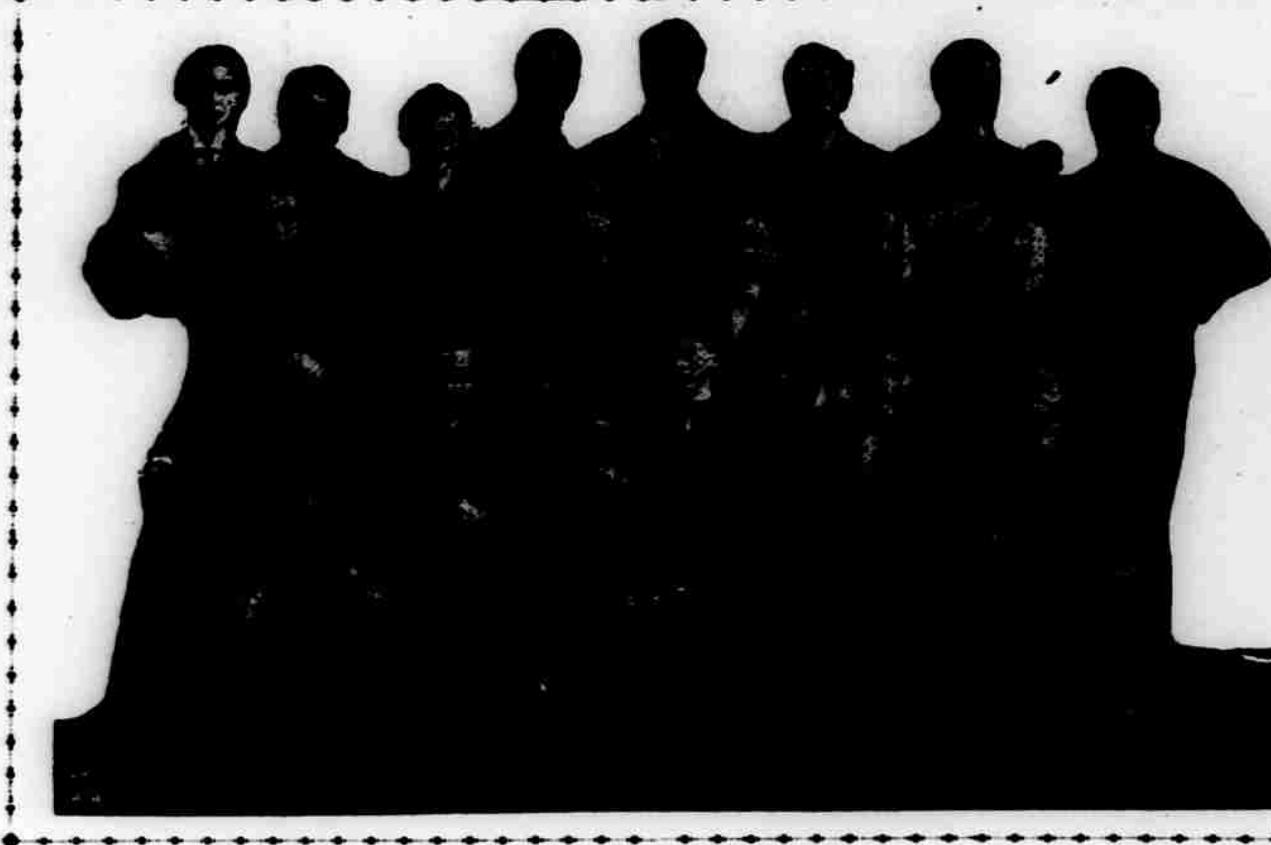


**HIGH-SCHOOL MANDOLIN CLUB TO GIVE  
ANNUAL CONCERT IN AUDITORIUM MAY 12**



Top row, from left to right: Clarence V. Beck, assistant director; H. Barclay, Harold Hunt, Arthur S. Lyton, director; Stephen Adams, L. White, Fred Lentz and Conrad Schopp.

Middle row, from left to right: Edward Aal, Al Chapman, Julius Boehm, Frank Sachs, treasurer, and Russell Watzros.

Bottom row, from left to right: Arthur Domaine, Shepard Barclay, Baxter Crowder and John Ingraham.

The annual concert of the High School Mandolin Club, assisted by the Glee and Violin clubs, will be given in the High School auditorium, May 12. The mandolin club was organized in 1899 by Thomas W. Ross, in Central High School.

The complete roster of the mandolin club is as follows: First mandolins, Arthur Lyton, Clarence Beck, Baxter Crowder, Arthur Domaine, James Strong, Al Chapman, Shepard Barclay, Julius Boehm, Frank Sachs, Stephen Adams, Norman McMillan and Arthur Dixon; violins, Conrad Schopp; second mandolins, L. White, Harold Hunt, John Ingraham, Russell Watzros, Fred Lentz, Melville Smithers and Fay Porter; cello, Bernard Aal; guitars, William Strauss, Thomas Kelly, H. Barclay, Lafayette Lytell and Harry Offer.

**ROOM FOR MORE  
FACTORY LABOR**

**Head of Giesecke-D'Oench Hays  
Shoe Company Says There Is  
Employment for Many More  
People in St. Louis Now.**

There is room for skilled factory hands in St. Louis at this writing, according to Mr. William D'Oench, president of the Giesecke-D'Oench-Hays Shoe Company. Mr. D'Oench speaks for the shoe industry only, but he believes that the same conditions of scarcity of skilled labor exist in other lines, and he ascribes it in part to the high cost of living, in addition to high rents here. He thinks that the matter of rents is one of the first questions that has to be settled in the general plan of getting more people to come to St. Louis and live. In discussing the subject, Mr. D'Oench said:

"The wages paid in the St. Louis shoe factories are in many cases higher than those paid in Eastern cities for like service, and there is such a variety of desiderata factors help in our line of industry in St. Louis that in starting our third factory we were compelled to locate it in Jefferson City, instead of St. Louis. Conditions generally are better for me there, and there is no doubt that the wage of \$100 a week is one which will keep permanently the people who are attracted by the many opportunities offered."

**PIONEER IN SHOE MAKING.**

The Giesecke-D'Oench-Hays Shoe Company is the successor of Giesecke Bros., who were established in 1892. The company has, therefore, been in business for nearly forty years, and as one of the pioneers in the manufacture of boots and shoes it has seen the great shoe trade, for which St. Louis is famous throughout the world, grow from a small beginning to proportions which place this city at the front rank among manufacturing centers.

Giesecke Bros. began in 1852, these Messrs. Giesecke & Co., and in 1881 the name was incorporated as the Giesecke, Bond and Shumate Manufacturing Company. This company was merged with the D'Oench-Hays Shoe Company, which was organized in 1888, and the corporation became known as the Giesecke-D'Oench-Hays Company. The first outlet of the enterprise was located at Jefferson City, and this branch's output at present is from 20,000 to 30,000 pairs of men's and women's shoes a day. In 1892, three buildings, which cover 50,000 square feet of space, it is one of the largest factories in the West.

**Nearly Two Thousand Employees.**

The number of employees in this Jefferson City factory and in that in St. Louis, the latter located at No. 130 North Sixteenth street, total 3,000, while between 200 and 300 more will be employed in the new factory being established in Jefferson City. The St. Louis factory produces ladies' misses' and children's shoes and its capacity is 1,500 pairs a day. The third and newest plant of the company, now in process of construction at Jefferson City, will have an output of 3,000 pairs of high-grade men's and women's shoes. The new workshops of the company are contained in the eight-story and basement building at No. 118-120 Washington avenue, in the heart of the three buildings which cover 50,000 square feet of space. It is one of the largest factories in the West.

**Leading Democrats  
To Speak in St. Joseph.**

**Prominent Men of Party in Middle  
West on Programme for Monroe  
Club Banquet.**

**REPUBLIC SPECIAL.**

St. Joseph, Mo., April 22.—Congressman Champ Clark will be master of the dollar dinner which the Monroe Club of his city will give Friday night, and Democrats of high degree will gather there.

The banquet promises to become of more than local or state significance, in view of the many notable men who have written that they will be in attendance. Hundreds of Missouri politicians have notified the Committee on Arrangements that they will be here.

Those who have accepted invitations to take part in the roast programme are: W. J. Bryan, David R. Francis, Joseph W. Folk, Governor of Missouri; John H. Atwood, of Lexington, Kan.; members from the Democratic National Committee from Kansas; Louis C. Boyle of Kansas City; T. C. Crittenden of Kansas City; former Governor of Missouri; John A. Reed, former Mayor of Kansas City; A. M. Dickey and Harry B. Hayes of St. Louis.

**NEW ART IN PYROGRAPHY  
THE ATTRACTIVE HOME FAD**

**Pictures in Burnt Wood Drawn With Platinum Points—Mr. J. C. Van Oost, Famous Expert, Tells How the Best Results Can Be Reached.**

**FOR THE SUNDAY REPUBLIC.** The most fascinating art of burning designs on wood has been taken up with much enthusiasm recently by young girls who delight in seeing pretty things done under their hands.

Pretty girls are all very well in their way, but one should learn how to do the work properly to gain beautiful and artistic things that shall harmonize with the surroundings and at the same time be useful.

The art of burning designs on wood must not be confounded with the cheap trinket things one sees displayed in certain shops with their set patterns burned in with iron dies and then bedecked with a color splendor all its own that would make a savage weep with envy. Again, the picture subjects with their applied figures to give relief is not pyrography art. When relief is desired it must be obtained by burning. The true beauty of this fascinating work lies in the touch, that exquisite unevenness that can only be obtained by the hand.

Like unto the hand wrought repousse work of the mediæval times, where the academic slips of the tools were made they were taken into consideration and made a part of the ornament by the artist, thus giving to the work a charm and individuality particularly its own. This charm can only be thoroughly appreciated by comparing the manufactured stuff with the articles to be seen in our museums.

Pyrography is now being recognized and placed in the position it deserves, for in no other medium can so many exquisite pieces be made with so simple a tool. The shade to be obtained range from pale yellow to the darkest of browns.

American artists have discovered the beauties of this medium and its possibilities.

There is no authentic information as to the actual highfife of this most beautiful art. Probably it was used among all barbarous nations alike more than any other decoration. Savages with their love of ornament fail being able to harmonize the products of the hand with the boundless varieties of nature, tool to decorating them inmost genitally by this simple means.

Recent pyrographic artists are John C. Van Oost, the master of the University College of Art, and Mr. Charles D. Parker, of the Art Institute. These artists have had the ordinary fire pokers in different sizes, which were heated in an open fire. These experiments resulted in always having an uneven heat, because the heat could not be kept at an even heat. From the moment the poker left the fire the process of cooling began. The advantage of using the poker over the blow pipe is that the heat is constant, and the poker is held in the hand, so that the work can be easily controlled.

The poker is heated in a furnace, and then the heat is applied to the wood, and the heat is applied to the wood, because the heat is constant, and the poker is held in the hand, so that the work can be easily controlled.

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